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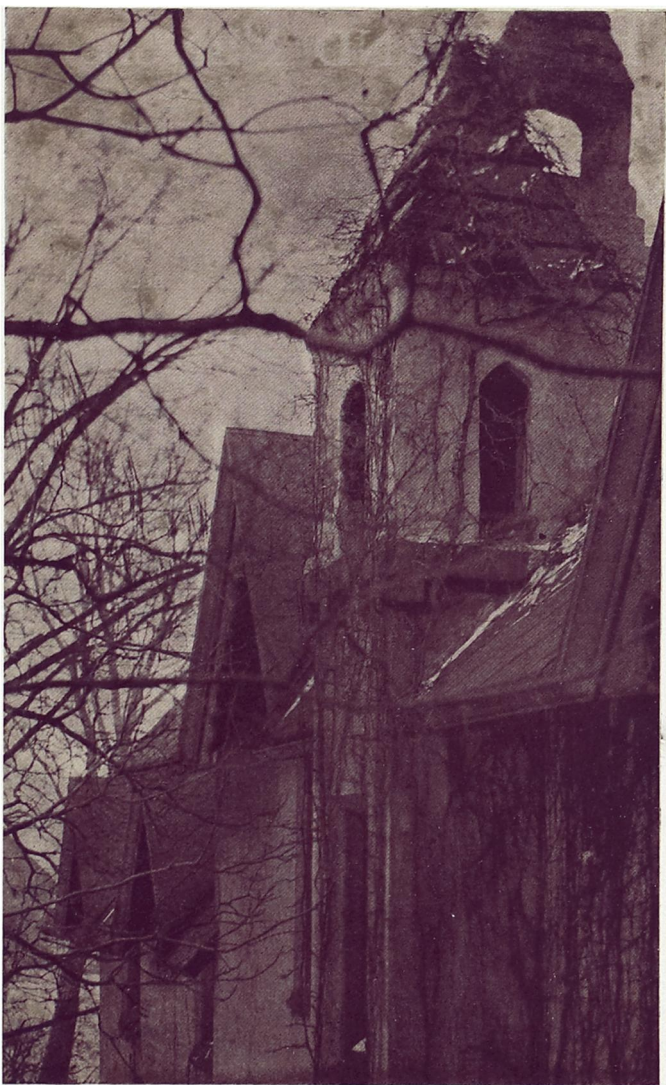
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THE TOWER  
By Clarence H. White



ARTISTIC PHOTOGRAPHY  
Plate Nine

# BRUSH AND PENCIL

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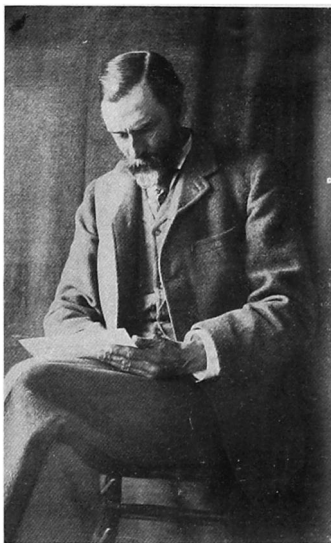
## A WESTERN ARTIST—LESLIE J. SKELTON

The history of a struggle for success in life, combined with an ambition to study and conquer in art, is an old yet ever new story, and the man who survives the battle becomes at once an object of interest.

Leslie J. Skelton, the subject of this sketch, began as a boy of fourteen to study art, drawing from the cast in pencil and charcoal. A year or two later he was working in pastel and oil. Then came the important moment that arrives sooner or later for every youth—the time when he must decide the question as to what he should do in life.

Young Skelton frankly stated his desire to become an artist. His parents and friends finally, however, persuaded him that a business career would be better, and so to business he went, with a firm resolve to make a success of what he undertook, and also equally determined to continue his art studies. Sympathizing with this desire, his parents provided him with a studio, and early in the morning and late at night he could be found there, drawing and painting from the cast and still life. They also secured for him the best masters to be found at that time in Montreal, Canada, his birthplace. Every holiday was spent out of doors sketching and painting from nature.

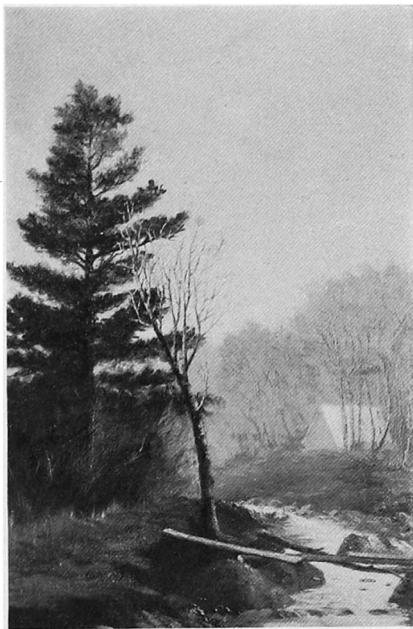
Many of his pictures were hung by the Montreal Art Association and the Royal Canadian Academy, to whose exhibitions Mr. Skelton became a regular contributor. He was one of the first to join the Montreal Art Association, in which he took an active interest. Presently he became one of its officers. The candle, however, during



LESLIE J. SKELTON  
From a Photograph

these years of concentrated effort was burning at both ends, and one day a physician's order came for his seeming exile to Colorado.

His business success made the removal a financial possibility, but his artistic sense revolted at the thought of making a permanent home



CHEYENNE BROOK, COLORADO SPRINGS  
By Leslie J. Skelton

in a country whose chief boasts were brilliant daily sunshine and magnificent unlimited distances, where mountains twenty miles away looked against the clear blue sky as if cut from pasteboard. But life sometimes holds in store unlooked-for compensations. Mr. Skelton lived for some years in the open air of the great health-restoring dry belt of the Rockies, during the summer in a small studio in one of the great cañons, in winter out almost every day, stealing from nature for his canvas one or more of her fascinating phases. The old pine at timber line, the birch and quaking aspen, the mountain stream, the vast stretch of prairie, were subjects he studied and painted in all lights and at all seasons.

Suddenly the artist awakened to the fact that he had thrown off the shackles of business forever, had gained great facility and strength in his profession, and what was equally important, had regained his health.

Throughout Mr. Skelton's early life he had had numerous opportunities of visiting Europe, and during these vacations he had studied most carefully and thoroughly the works of the great masters in the different Continental galleries. The yearly exhibitions of the Salon, the Royal Academy, the New and Grosvenor galleries also found him a regular and frequent visitor. He had thus an opportunity of becoming thoroughly familiar with the works and methods of the greatest masters, not only with those of the older schools, but also with those of more modern men.

Turner and Frans Hals had very special attractions for him, and



GATHERING STORM IN ESTES PARK  
By Leslie J. Skelton



ENTRANCE TO SOUTH CHEYENNE CAÑON  
By Leslie J. Skelton  
Permission of Mrs. Benjamin P. Cheney



VILLAGE STREET, MONTIGNY, FRANCE

By Leslie J. Skelton

among the more recent men Corot, Daubigny, Fritz Thaulow, Iwill, and other masters of French landscape had claimed his attention and admiration. It had been a constant dream to study under one of the

great modern painters, and now, with regained health and energy, he again set sail for France.

On arriving in Paris, ten days were spent at the two Salons, selecting the work of those men with whom he felt most in sympathy. At the head of the list thus made was placed the name of the great landscape painter, Iwill. What the master thought when the foreigner called upon him and had the audacity to state that he wanted to work with him, and in his studio, is not recorded. The result was, however, that Iwill repaired to Skelton's Paris studio, and many sketches, studies, and pictures were reviewed. What he said was: "You see nature correctly. I am at your entire disposition."

It took but a short time for the Frenchman to discover the sincerity and earnestness of his prospective pupil. Then began whole days and months of pleasurable



GRAND CANAL, VENICE

By Leslie J. Skelton

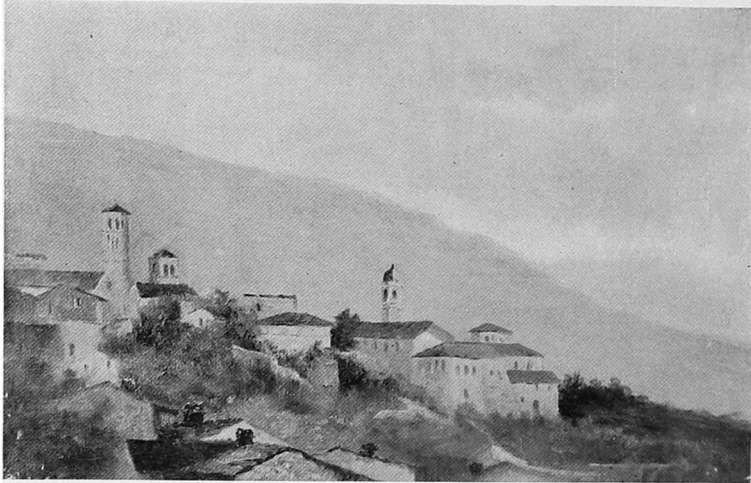


LANDSCAPE  
By Leslie J. Skelton



artistic effort—one day at St. Cloud, another at Meudon; a week around the suburbs of Paris, and then months at Montigny, Etaples, and St. Gabriel, followed by trips to Venice, Assisi, and other of the picturesque Italian cities.

How the pupil assimilated the methods of the master and profited by his advice is revealed in Mr. Skelton's present work. He would seem to have acquired much of Iwill's skill in handling light and

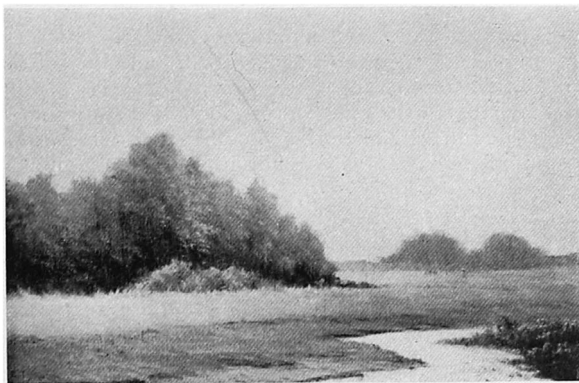


TOWN OF ASSISI, ITALY  
By Leslie J. Skelton

atmosphere, and also to have found in him a sympathetic mind in the poetic interpretation of nature. The chief charm of Mr. Skelton's earlier work lay in its sentiment. Now that he has mastered technicalities and has learned to express his appreciation of color, he has not lost his delicacy of perception and interpretation. Despite the extraordinary clearness of the air of Colorado, he seizes passing effects of cloud and atmosphere, and he depicts the mountains in a way which is both poetic and realistic.

Mr. Skelton's artistic sense leads him instinctively to choose the most beautiful phases of nature and the most refined compositions. He paints nothing daring or startling, his work is essentially quiet and harmonious. One feels in seeing his paintings that they are the sort one would wish to live with. His gamut of subjects is a long one. Sometimes he paints Venice, its dazzling blue sky and brilliant reflection; then a vast stretch of meadow land with the horizon-line miles





WILLOWS, CHRISTCHURCH, ENGLAND  
By Leslie J. Skelton

away; now a group of trees that you can almost feel the summer wind blowing through; or it may be the mountains of Colorado with luminous clouds casting peculiar blue shadows; and then again a group of

Normandy cottages bathed in the warmest sunlight. In all of these varying subjects there is atmosphere, delicacy, and brilliance of coloring, truthful drawing, and what is more than all, that peculiar quality known as distinction.

The earnestness, versatility, truth, and steadfastness of the man are revealed in his work as an artist no less than in his every-day life as a citizen. He has identified himself with the community in which he lives, and through his untiring efforts the first public exhibition of pictures was held in Colorado Springs last year.

The days of artistic struggle are now over, the man has made a place for himself, and many of those who own a Skelton may now read in his work something more than the charming tale of the brush.

H. R. WRAY.



HIGH TIDE, CHRISTCHURCH, ENGLAND  
By Leslie J. Skelton  
Permission of Dr. James Thomason Muir



DE GUICHE  
By Joseph T. Keiley



ARTISTIC PHOTOGRAPHY  
Plate Ten